Texts:
1) Mariët Westermann, Rembrandt (available from the University Coop). Although specific sections are listed below, you should read this entire book within the first two or three weeks of the semester.
2) Wayne Franits, Vermeer (available from the University Coop). Although specific sections are listed below, you should read this entire book within the first two or three weeks of the semester.
3) Readings: On-line reading assignments: I have placed readings, arranged alphabetically, on Canvas for our class. From UT homepage, click on Resources and then Canvas. The pdfs are under Files: Class readings. Remember if the pdf is sideways, you can rotate it with a right click of the mouse.

Fine Arts Library Reserves:
I have placed numerous books on reserve for our class in the Fine Arts Library. See the list posted on Canvas. These offer excellent sources as you begin to research your semester paper.

On-line digital image reserve: Our class has no digital image reserve. If, however, you wish to view the site that I have for my ARH 333 – The Age of Rembrandt and Rubens course, you have two options for accessing the images. Click on the following http address (or copy it and paste it into your browser):

Or from the UT home page, go to Libraries, next Research Tools and click on databases. Go to D and click on DASE (Digital Archive Services). At the left side of the page, click on Public and Shared Sets. Scroll down and click on Smith, Jeffrey – The Age of Rembrandt and Rubens.

If you go to the main DASE site, you will find a lot of digital images of works by both artists and those masters in their circles.

August
28 Rembrandt, Vermeer, and the Dutch Golden Age
(SUNDAY – 2 pm in the Art History conference room, DFA 2.506)
Readings:
Achievements in Early Modern Europe: Golden Ages in Antwerp, Amsterdam and London (Zwolle, 2000), pp. 186-209

29 No class. Prof. Smith is traveling.

September
5 Labor Day holiday. No class.

12 Creating Artistic Identities
Readings:

Assignment: Prepare (for discussion) a brief critique/assessment of the Rembrandt and Vermeer articles on Wikipedia. Since this source is often the first place students and the general public go to learn about these artists, what do you think about the quality of the articles, their organization, the balance between facts and opinion, and their coverage? In your opinion is anything missing or in need of editing?

19 Methods for Studying Rembrandt and Vermeer
Readings:

26 Rembrandt’s Women vs. Vermeer’s Women
Readings:
- Volker Manuth, “‘As stark naked as one could possibly be painted . . .’: The Reputation of the Nude Female Model in the Age of Rembrandt,” in: Julia Lloyd Williams, ed., Rembrandt’s Women, exh. cat., National Gallery of Scotland, Edinburgh (Munich, 2001), pp. 46-53
October
3 Quintessential (?) Rembrandt and Vermeer: *The Nightwatch* and *The Girl with the Pearl Earring*
   Readings:
   Group A: *The Nightwatch*
   Group B: *The Girl with the Pearl Earring*
   - *Vermeer in the Mauritshuis* (The Hague, 2005), pp. 60-71 (“Girl with the Pearl Earring”)

10 Staging of Place and Space
   Readings:

17 The Role of the Senses
   Readings:

24 Prof. Stephanie Dickey (Queen’s University) - Rembrandt, Vermeer, and the *Tronie*
   Dr. Dickey’s description: “A variety of Dutch artists contributed to the development of a pictorial category that bridges the gap between portraiture and genre painting: the representation of a single figure, bust or half-length, often with evocative expression or attributes. For lack of a better word, it has come to be known by the Dutch term tronie, originally a colloquial word for “face.” What is the appeal of this pictorial type? How do elements like physiognomy, facial expression, gesture, and pose convey human qualities such as emotion or character? How can costume transform a studio model into an allegory or a personage from the historical past – and are we meant to see through the illusion? What unique perspectives did Rembrandt and Vermeer bring to this genre? A focal point for discussion can be their depictions of women, with examples
ranging from Rembrandt’s *Saskia Smiling* (1633, Dresden, Gemäldegalerie) to Vermeer’s *Girl with a Pearl Earring* (ca. 1665, The Hague, Mauritshuis).”

**Readings:**

4 pm - Dr. Dickey’s public lecture – “Rembrandt Arrives”

7 pm - seminar potluck dinner at Prof. Smith’s house.

**November**

7 Rembrandt’s Drawings
**Readings:**
- Westermann, *Rembrandt*, 255-84

14 Audiences
**Readings:**

21 Receptions
**Readings:**
- Westermann, *Rembrandt*, 319-30 (“Epilogue”)
- Catherine B. Scallen, *Rembrandt, Reputation, and the Practice of Connoisseurship* (Amsterdam, 2004), pp. 89-102

28 Student Reports

**December**

5 Student Reports & Conclusion

**Grading**

50% Class participation and weekly oral presentations (specific assignments will be made in class.)

15% Final oral report

35% Final written research paper. A polished 15-20 page paper will be due on Wednesday, **7 December, at 2 pm**. Earlier papers will be welcomed.

**Attendance is required.** You may have one unexcused absence. For each additional absence, your final grade will be lowered by an additional 5 points. If you need to be absent of medical reasons, family emergencies, or UT-recognized religious holidays, please let me know in advance.

**The University of Texas grading system:**

\[
\begin{align*}
A (4.00) &= 94-100; \\
A- (3.67) &= 90-93; \\
B+ (3.33) &= 87-89; \\
B (3.00) &= 84-86; \\
B- (2.67) &= 80-83; \\
C+ (2.33) &= 77-79; \\
C (2.00) &= 74-76; \\
C- (1.67) &= 70-73; \\
D+ (1.33) &= 67-69; \\
D (1.00) &= 64-66; \\
D- (0.67) &= 60-63; \\
F (0.00) &= 0-59
\end{align*}
\]

**Academic Honesty:**

As students at the University of Texas, I expect honesty and the highest ethical behavior. Any type of cheating, including plagiarism (which will be clearly defined for the writing assignments), will result in an immediate “F” in this class and, in some cases, expulsion from The University. Cheating is unfair to your fellow students, to the faculty member, and, ultimately, to yourself. If you are ever uncertain about this matter, please talk with me.
Learning Differences and Disabilities:

The University of Texas at Austin provides, upon request, appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY. Please inform me privately, well in advance of any assignment, if you have the official University paperwork, and I will accommodate your special needs.

University Writing Center:

For information on the center, whose basic services are free for undergraduates, see http://uwc.utexas.edu/. Located at the UT Learning Commons at Perry-Castañeda Library (PCL 2.330). For appointments, call 512-471-6222 or register online.

Helpful Books about Writing:

Copies of the following are available in the Fine Arts Library. Any edition of these books should prove helpful as you think about writing.


U.T. Copyright:

The materials used in this class, including, but not limited to, exams, quizzes, homework assignments, and all digital image content are copyright protected works. Any unauthorized copying of the class materials is a violation of federal law and may result in disciplinary actions being taken against the student. Additionally, the sharing of class materials without the specific, express approval of the instructor may be a violation of the University’s Student Honor Code and an act of academic dishonesty, which could result in further disciplinary action. This includes, among other things, uploading class materials to websites for the purpose of sharing those materials with other current or future students.